of an ellipse. I am aware of that, but it will be found sufficiently near for any thing in practice.

The point in the arc from whence the tangent is drawn, may be taken at 1 foot 6 inches or 2 feet from the springing line, in full size drawings, observing to make the length of radius employed a little guide.

Stroud. M. WRIGHT, Mason.

LIST OF RECENT FRENCH WORKS OF ARCHITECTURE, ENGINEERING, &c.

Minaud, Inspector of bridges and roads, Construction.—Courses of Construction. Paris. 4to, plates, containing hydraulic maritime works, 25s.

Gallitzine, E., princess, Force.—The Analysis of Force. Paris. 8vo.

Dumesnil, General, Inscriptions.—Inscriptions, Phœnician, Punic, Numidic, &c., explained by an incontestable method. Paris. 8vo.

Breton Deschamps, Description.—Description of Curves of different Centres, after the method of *Perron*, with Numeric Tables, &c. 4to. 4s.

Dumas.—Michael Angelo and Raffaelle. Paris. 2 vols. 8vo. 15s

Boileau et *Bellot*, Evaluation.—Complete Treatise on the Valuation of Carpentry. Paris. 8vo. each part, 3s.

Henry des Vosges, Course.—Complete course of Linear Drawing, Surveying, and Architecture. Paris. 4to. plates. Part 1. contains masonry and *marbelage*.

Begin Emile.—Metz since the last Eighteen Centuries—its Streets, Monuments, &c. Paris. 3 vols. 8vo. plates.

Trinon, Traite.—Elementary Treatise on Topography and the laying down of Plans. Paris. 4to. coloured plates, 8s.

Bataille et *Jullien*, Machines.—On the Steam-engine, in two large Sections, their Construction, &c. Paris. 4to. plates. 2 vols. gr. in 8vo. each part 2s.

Zinardini et *Delecluze*.—Italy, Artistic and Literary. Portraits of Painters, Architects, Sculptors. Paris. 8vo. plates.

Monfalcon et *Polinere*, Drs.. Salubrite.—Treatise on the Salubrity of great Cities. Paris. 8vo.

Boitard.—The Art of Composing and Decorating Gardens. Paris. 8vo. obl. atlas, 15s.

Coulier, Atlas.—General Atlas of Pharos and Lighthouses. Paris. 8vo. atlas fol. Spain, the Mediterranean. 7s.

Montferrand, Ricard de, Eglise.—The Cathedral of St. Isac, at St. Petersburg; Architectural, Picturesque, and Historical Description. Dedicated to H. M. the Emperor. Paris. Gr. lin. fol., with 50 plates, engraved, lithographed, coloured, &c., each part 35s.

Mignard, Guide.—Guide for Constructors; or Theoretical and Practical Tuition. Paris. 8vo., atlas fol., each part 1s.

Boyer, Manuel.—Complete Manual of the "Porcelainer," the Delf-maker, Crockery-maker, Brick and Tile-maker. Paris. 2 vols. 18mo., plates, 6s.

Manly, Monuments.—The Principal Funeral Monuments of the Père La Chaise, Montmartre, Mont Parnasse, and other Cemeteries of Paris. Paris. 4to., each part 1s. 6d.

Adhemar, L., Traite.—Treatise on Perspective, for Artists. Paris. 2nd Edit., enlarged, 8vo., plates, 16s.

——, Perspective.—Perspective of Distant Objects. Paris. 4to, atlas fol.

L—, General, Const, Application.—Application of the Properties of Motion on the Stability of Vaults and the Dressings thereof. Paris. 4to.

Coulier et *Ruggieri*, Code.—New Code of Signals by Day and Night; or of General Communication between Different Localities by Means of a Pyrotechnic System. Paris. 8vo., 3s.

Girault de Saint-Fargeau, Histoire.—History of the Forty-four Districts of Paris; their Streets, Palaces, Hotels, and Houses. Paris. 4to., plates, each part 3s.

Sommerard, E. de, Art.—Arts in the Middle Ages; what concerns principally the Roman Palace of Paris, l'Hotel de Cluny, the Thermes, &c. Paris. 8vo.

Tresor.—Glyptic and Numismatic Treasury. General Collection of Medals, Basso-relievos, Cut Stones, &c. Paris. Fol., the 246th, 247th, and 248th parts, each 5s.

Hauffmann et *Cherpin*, Histoire.—Philosophical History of Freemasonry, its Arts and Tendencies. Paris. Each part 6d. [25 parts to complete the work.]

Vicat, L. I., Etudes.—New Researches on the Artificial Puozzolanas compared with the Puozzolana of Italy, in their Employment in Fresh and Salt Water. Paris. 4to., 12s.

COMPETITION PLANS.—Designs are invited for schools attached to Christ-church, Bermondsey, to be sent in on the 24th. One of the conditions is,—the total cost, exclusive of fixtures for the residence and fittings for the schools, and the usual commission of 5 per cent., must not exceed 950*l*. Each architect must be prepared, if required, to undertake the erection of the various buildings at the amount of his estimate, under a penalty of 15 per cent. upon the cost of the same!

Correspondence.

SHALL ARCHITECTS ONLY COPY?

MR. EDITOR,—I think your correspondent, J. S. C., has taken an erroneous view of this question; at least, he has taken a different view from mine upon the subject. I think we ought to consider the architecture of our ancestors as a dead language, in the same way as we apply that term to the Latin, not therefore to be cast aside, but rather cultivated, as shewing to what perfection our predecessors in art had arrived; and as there are many expressions in one language which are unattainable in another, so in Gothic there are effects which cannot be arrived at in any other. A man, if he choose to write in Latin, is obliged to follow the same conjugations used some centuries before, and is never accused of copying because he uses the exact words of the ancient Romans; and should he *persist in inventing* new words, though they might appear to him to possess great superiority over the words in common use, his works would be left unread because no one would understand the peculiar senses in which he would apply his novel terms. There are words which have come into use at the present time, for which there are no corresponding terms in the Latin or any other dead language; so there are matters required for an architect of the present day to design, for which there is no authority whence may be learned the form which the old English architects would have appropriated to the purpose. In both these cases I can see no reason why new terms or details should not be invented. S. R. N.

IMPROVEMENT OF SOUTHWARK AND LAMBETH.

SIR,—It has been reported for several days past, that an intended improvement on the estate called the Mint, in Southwark, has been agreed to between certain parties and the Commissioners of Woods and Forests, and will be effected speedily. The suspense that the proprietors of property are in, in this neighbourhood, paralyses them, and prevents any improvement on their various estates. The want of knowledge, too, of what may be the course that the railways will take through this district immediately south of the Thames, operates as a great hinderance to builders. The doubt and uncertainty that has so long hung over the owners of land and houses as to what is to be effected by the Metropolitan Improvement Commissioners has put a stop to buildings, &c. One for instance, the Philanthropic Society, New-road, is suspended, and no one knows why. Any information through your journal as to when, where, and how, our interests are to be attended to, will oblige. Poor Lambeth and Southwark would be delighted to know their fate. If it is only through lines of railway these matters are to be accomplished, an awful destruction of property must take place first.

In the hope of obtaining for this locality knowledge of the reality of their case this is sent respectfully for your consideration.—We have the honour to remain, Sir, the patient and small holders and sufferers by this mysterious delay,

SHOPKEEPERS SOUTH OF THE THAMES.

FIRE-PROOF BUILDINGS.

SIR,—In your journal of the 1st instant, I notice your insertion of a paper read by Mr. Fairbairn, of Manchester, at the Institution of Civil Engineers, on the "Defects in the principle and construction of fire-proof buildings." Mr. Fairbairn makes some very proper remarks on the nature of cast-iron beams and their supports in the *cool state*. I want to be informed what strength the beams and supports must be of when fire actually takes place, and when, for example, the whole of the iron-work in the building, as in the fire of the Tower of London, is at the melting point? Iron, it is well known, absorbs heat intensely, and, in consequence, where likely to be exposed, requires protection from the influence of fire.

In my own practice of rendering buildings proof against fire, I have melted and destroyed both cast and wrought-iron, hence came the necessity of protecting iron-work required in fire-proof buildings. There are many "defects in the principle and construction of ordinary fire-proof buildings," which have never yet entered into the minds of the builders of the present day. If the ceilings or floors are of cast-iron beams, and filled in between with brick or tile arches, set in Roman cement, these are the *ne plus ultra* of their notions of fire-proof buildings; yet every practical person must know from the sudden desiccation of Roman cement, that the action of fire will destroy its adhesive quality. If builders wish to know more of fire-proof building, let them erect a building, and set a powerful fire to it (as I have done), not for a day, a week, or month, but continue it for years; they will be astonished to find, if the "principle" is understood, what a very simple mode of construction will restrain the most powerful fire.—I am, Sir, &c.,

Camden-town. WM. SMITH.

Miscellanea.

ANCIENT SCULPTURES IN LEICESTERSHIRE.—Mr. Potter, the historian of 'Charnwood Forest,' read a paper on Monday week before the Leicester Literary and Philosophical Society, on 'some remarkable ancient sculptures or friezes in Bredon Church, and other ecclesiastical curiosities of North Leicestershire. The following particulars are gleaned from the *Leicestershire Mercury*:—It was somewhat remarkable, that few of the audience appear to have ever seen or heard of the singular bas-reliefs of which the lecturer presented between twenty and thirty plaster casts to the Museum of the Society. Mr. Potter thinks that the friezes built up with the walls were built in by the monks in the twelfth century, and that those stuck in were inserted by Mr. Shirley in the sixteenth century, after he had pulled down the ancient church; and he argued, that as they were in both cases fragmentary at the time they were first used in the present edifice, they must have belonged to an older building. The whole scope of his argument, in short, appeared to be to show that the ancient parish church, if not the original, was at least the previous place of these friezes. The ancient church on Bredon Hill (proved to be ruined in the twelfth century), has probably been, *as usual*, a Roman temple, or at least erected out of the materials of one; and we were somewhat struck, says the *Mercury*, with the strong corroboration of the truth of this hypothesis by the plans of localities similar to Bredon, which the lecturer exhibited,—all still having a Christian church on the very site of the ancient *prætorium* or *sacellum*. The probability of Bredon with its strong fortifications being a similar case, appeared very striking; and the more so on a glance at the smaller bas-reliefs—so Romanesque in style—panthers among vines, figures in Roman costume gathering grapes, groups of eagles, lions, fabulous centaurs, and 'the chimera dire,'—some of them very beautiful in design, but many showing by the state of the cast how deeply clogged up the originals must be with repeated coats of abominable whitewash. An account followed of some very large figures (casts of which were in the hall) taken also from Bredon Church. These, from their different style, subject, and material, the lecturer considered of a later date, namely, the Saxon or Norman, to which indeed those who were not convinced by his arguments would perhaps be inclined to assign the friezes. The concluding part of the paper consisted of a rapid glance at some remarkable monuments at Ashby Follville, Gaddesby, Brookesby, Prestwold, Whitwick, Castle Donington, Kingston, and Bunny.

LIVERPOOL LIBERALITY.—Relative to the published assertion that Mr. Herbert, R.A., had received from a wealthy commoner residing in Liverpool the sum of 1000 guineas for painting a portrait, and which assertion received a subsequent contradiction, the artist has written to the Editor of the *Art-Union* journal, stating the case as it really occurred. According to Mr. Herbert, "When Mr. Challoner's picture was completed, that gentleman, with the liberality which so much distinguishes him, put into my hands a cheque or draught on his cashier, authorizing me to receive whatever sum I should demand, not exceeding 1000*l*. Of this cheque it was Mr. Challoner's express wish that I should make a very liberal use. I immediately took the cheque to the cashier, and asked for and received, without difficulty, 250 guineas."

To learn how to use PDF Compression and OCR go to our Website